

NEXT WEEK: "THE LILAC DOMINO" AT THE LYRIC; DAVID BISPHAM AT KEITH'S

IS THE AMERICAN THEATRE GOING BACK TO THE DOLLAR-AND-A-HALF SCALE? The Garrick Reduces Prices, While the Cut-rate Comedy in New York Comes to a Spectacular Finish

By the Dramatic Editor. THIS week brings the most momentous announcement from a local theatre manager since the Shuberts broke away from the syndicate in years ago. Samuel S. Nixon has reduced the price of the Garrick Theatre to a \$1.50 scale, and proposes to keep them there New York a season that promises such a success as "Kick in" and "It Pays to Advertise" and "Under Cover."

THE SPECULATOR PROBLEM. A few years ago the only kind of ticket was the man who charged 50 cents or more extra for selling you a good seat at the last moment. First-class seats were sold for \$1.50. Then when you saw the individual speculator off the street, he left the theatre agencies untouched. It developed that the manager of the agencies' 50 and took the tickets that weren't sold.

THE CUT-RATE KING. One Joe Leblang was the king of the cut-rates. He had offices on 5th avenue that were thronged every night from 7:30 to 8:30. His business grew so popular that very soon he was buying out great blocks of seats, even whole houses. He is to have bought out "The Song of Songs" for eight weeks at \$1.50 for the tickets, which he sold at half-price, and yet on which he made a profit for himself and for the theatre.

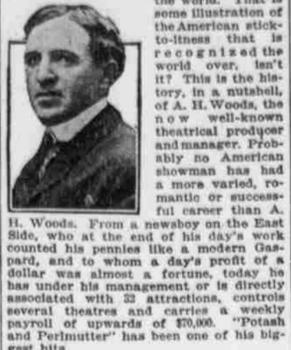
NO TICKETS IN THE BOX OFFICES. This condition got so bad that it was hardly a joke to say that the box offices were the only places where you couldn't buy good seats. The Drama Society, organized to guide members to better plays, made a point of its ability to get its members good seats at the regular \$2 rate. But this condition was tame (it was a mere concern of the money) until the cut-rate ticket made its appearance.

THE LOST SISTER. The loftiest merit of a tale for (play) rests upon the effect it produces, not on the fancy, but on the intellect and the passions.—Butcher. Little Lost Sister. Your daughter might have been Elsie Welcome. "Her innocence was her worst enemy."

THE WALNUT. ALL NEXT WEEK—DAILY MATINEES REMARKABLE DOUBLE STAR ATTRACTION. Philadelphia's Favorite Actress. Edith Taliaferro. (HERSELF) AND EARLE BROWNE IN KATE DOUGLASS WIGGIN'S BEAUTIFUL HELEN. Rebecca of Sunnybrook Farm. Supported by Bernard Steele, Maud Blair, Codd Lugin, Mary Stewart Smith, Alva Deason, Leon Kelly, and others.

PHILADELPHIA ORCHESTRA. LEOPOLD STOKOWSKI, Conductor. AFTERNOON PERFORMANCE OCT. 15-16. ADVANCE ORDERS RECEIVED THROUGH THE OFFICE OF THE MANAGER. SEATING: 400 BALCONY SEATS \$1.00. 400 BALCONY SEATS \$1.00. 400 BALCONY SEATS \$1.00.

Al Woods—Newsboy, Bouncer and Now Manager. Here is the story of a remarkable figure among American managers. It is told by a friend and colleague.



Al Woods, now a man of under 40, started as a lad selling papers on the Bowery. At the age of 19 his physical strength secured him a position as "bouncer" in a famous Bowery resort. From childhood Woods has had a vein in his system that was his recognition and respect; he is a gambler, not a gambler in the ordinary sense of the word, but a man who is willing to take chances.

Artistic, and especially dramatic, composition is no logical or mechanical contrivance; it is a living organism full of soul and mind.—Ulrich. GLOBE THEATRE. MARKET & JUNIPER STS. CONTINUOUS 11 A. M. TO 11 P. M. PRICES 10c, 15c, 25c.

THE WIDOW AND THE DEVIL'S MATE. A Comedy Sensational With Music Dramatic Pretty Girls Electrical Comedians Novelty Seven Other Feature Acts.

RE-OPENS MONDAY AFTERNOON AT 2. Under the Same Successful Management As That of the Globe, and Cross Keys and Other Playhouses. New Policy—New Ideas VAUDEVILLE OF THE BETTER CLASS.

CROSS KEYS. Market between 9th and 10th Sts. FRIDAY, 7:15. SAT. 7:30. SUNDAY, 7:15. ALL SEATS, 10c. EVENINGS, 7 & 9: 10c, 15c, 25c.

ADDELPHI MATINEE TODAY, 2:15. A New Comedy "What Happened?" DUMONT'S DUMONT'S MINSTRELS. FRIDAY, 7:15. SAT. 7:30. SUNDAY, 7:15. ALL SEATS, 10c. EVENINGS, 7 & 9: 10c, 15c, 25c.

The Renaissance of Stage Decoration

By ANDREAS DIPPEL. The following article is worth perusal for a good many reasons besides the distinguished position that its author holds in the operatic world.



EVERY once in a while the re-veling of years bring us around to a new birth of music, art and the drama, the life of an artistic era running its course in much the same fashion as the life of a man or a nation—from the cradle to the grave. Just now the most conspicuous renaissance is in the art of stage decoration. This is one of the oldest arts of all, and one that has lain long in the grave.

Play and President. When Woodrow Wilson was running for the presidency three years ago, a party of newspaper reporters from New York, Philadelphia and Washington visited him in his home at Princeton, N. J., to ask him about his plans if he were elected. Mr. Wilson's skill at dodging leading questions is now known throughout the land. At that time reporters were more hopeful.

FORREST BROAD and SANSOM STREETS THOMAS M. LOVE Business Manager. NOW TWICE DAILY. Evenings 8:15. Matinees 2:15. ALL OTHER MATINEES, 25c to \$1.00. THE MOST TREMENDOUS DRAMATIC SPECTACLE THAT THE BRAIN OF MAN HAS YET PRODUCED. D. W. GRIFFITH'S 8TH WONDER OF THE WORLD!

First Week Under New Policy, Beg. Sat. Evg., Oct. 2 THE METROPOLITAN OPERA HOUSE. PHILADELPHIA'S LARGEST AND MOST MAGNIFICENT PLAYHOUSE (NOW UNDER THE DIRECTION OF THE MESSRS. SHUBERT). A Remarkable Entertainment in a Spectacular Setting Exclusive Feature Photoplays on Largest Picture Screen in the World.

THEATRICAL BAEDEKER

LYRIC—"The Lilac Domino," with Amperita Farrar, Vota Duprevelt, of the Paris Opera Comique, and others. A Viennese operetta produced by Andreas Dippel, the distinguished impresario of the late Philadelphia-Chicago Grand Opera Company.

GARRICK—"Potash & Perlmutter," with Phil White, Harry Furst, Jane Fearney, Jack Kennedy, C. H. Hall, Harry Hanlon, Morris Barrett, Biancho Almes, Helen Salinger, Maude Leroy and Harry S. Aaron. As the press agent puts it: "Potash & Perlmutter," the most famous cloak and suit laughmakers in the world, have again left their quarters in New York city for a second tour of the country, to display their goods to millions of patrons who were unable to see them during their previous visit.

WALNUT—"Rebecca of Sunnybrook Farm," with Edith Taliaferro, the original star, and the Walnut Players. A revival of Kate Douglas Wiggin's pleasant and amusing play about the little girl whom she made popular in fiction long before she reached the stage. Her evolution into a young lady at "Brick House," amid bucolic joys and tribulations, makes the plot of the piece.

KEITH'S—David Bispham, the eminent American baritone; Six American Dancers, in "Six Periods of American History"; Ships That Pass in the Night, a one-act comedy, by Wilson Miller; Mabel Barris, singer; McWatters and Tyson, in their "Revue of Revues"; Goldsmith and Hoppe, in "The Manager and the Salesman"; Robert Everest's Novelty Circus; Jack and Foris, the Jolly Frenchmen; and others.

THE BIRTH OF A NATION. 5000 SCENES. 18,000 PEOPLE. TOOK 8 MONTHS TO PRODUCE. COST \$500,000. Night photography of battle scenes, invented and perfected at a cost of \$12,000. Wonderful artillery duels, in which real shells, costing \$50.00 apiece, were used—miles of trenches—thousands of fighters—war as it actually is.

LYRIC. 2—WEEKS—2. Beginning Monday, 8:15 P. M., Sept. 27. PRICES, EVGS. 50c, 75c, \$1.00, \$1.50, \$2.00. POPULAR MATINEE WEDNESDAY 400 Good Orchestra Seats at \$1.00. 400 Balcony Seats at 75c. FIRST TIME IN PHILADELPHIA AUGMENTED ORCHESTRA BEAUTY CHORUS—100 20 SONG HITS A HUNDRED LAUGHS DIRECT FROM ONE YEAR IN NEW YORK AND BOSTON COMIC OPERA IN 3 ACTS BY CUVILLIER.